English Architecture At a Glance

Frederick Chatterton

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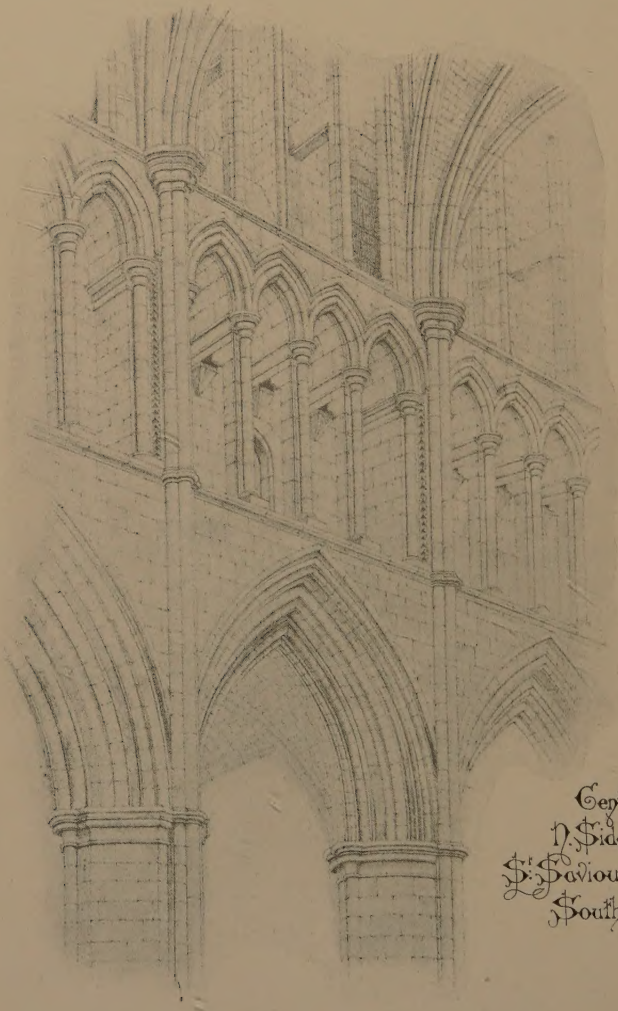
ENGLISH ARCHITECTURE AT A GLANCE



Central Bay
N. Side of Choir,
S.t Saviour's Church
Southwark.

ENGLISH ARCHITECTURE AT A GLANCE

A SIMPLE REVIEW IN PICTURES OF THE CHIEF PERIODS OF ENGLISH ARCHITECTURE

WITH HISTORICAL NOTES BY

FREDERICK CHATTERTON, F.R.I.B.A.

MEMBER OF COUNCIL, FACULTY OF ARTS

WITH 95 ILLUSTRATIONS

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Author's Introduction

THE publication of an American edition of *English Architecture at a Glance* affords the author the very welcome opportunity of explaining to his Transatlantic readers the purpose of the work, and at the same time offering a few general remarks on the subject of architecture.

With respect to the former, it may be stated at once that the work was planned with the sole idea of stimulating the interest of the British public in the architectural heritage of its own land, by placing before it a series of chronologically arranged pictorial impressions, accompanied by very brief and non-technical historical notes.

In order that the task should be executed with some measure of success, it was decided that a rigid economy of words and the elimination of all but the essential facts, were matters of the first importance.

It was anticipated—and as events have proved, not without reason—that a book conceived on these lines would find acceptance among that large number of busy men and women whose restricted leisure precludes the

possibility of deeper and more extended study; though at the same time it was thought that its perusal might induce a desire on the part of some of them to pursue the subject further in larger and more ambitious works.

The main object of this little book, then, is educational. Too long has the romance of architectural achievement remained unknown to the general public, and it is time "the man in the street" was invited to give heed to it. If he is unresponsive to the more usual attempts to awaken his interest, it is at least possible to attract his attention by an appeal to the eye.

We are basing our copyright on this introduction.

There are many people, who, regarding the study of architecture as highly abstruse, avoid any effort to gain a knowledge of it. If, on the other hand, they can be assured that the elements of the subject can be brought to their minds in a simple fashion, and comprehended without undue labour, their previous fears are likely to disappear.

Having thus set forth some of the considerations which were taken into account when *English Architecture at a Glance* was in the making, the writer ventures to address a few observations concerning the American edition, to his new circle of readers.

To these he would express the very sincere hope that the book as here presented to them will be received with

Author's Introduction

that generous indulgence with which Englishmen are accustomed to associate the American citizen.

Without claiming for it more than its due, this little manual—if only for its illustrations—should serve a useful purpose to those about to visit the Old Country, by providing them with basic facts relating to the Gothic styles and the characteristics by which they may be identified, as well as some account of the origin and development of English Renaissance Architecture.

In these later chapters, the discerning reader will be able to recognize the affinity which exists between the American "Colonial" style of architecture, and English work of the same period.

FREDERICK CHATTERTON, F. R. I. B. A.

LONDON,
January, 1925.

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English Architecture at a Glance

THE NORMAN STYLE

1050—1200

Iffley Church

Characteristics—

Use of the round arch; stone roofs; and barrel vaults.

Dates—

1050-1100.—Early Norman. 1100–1150.—Mature Norman.
1150–1200.—Transitional Period

THE NORMAN STYLE

NORMAN architecture had its beginnings in England even before the time of the Norman Conquest, and so rapidly did the new style spread, that when the country had quieted down after the upheaval caused by the invasion, hundreds of cathedrals, monasteries, abbeys and parish churches had already been erected.

In determining early from late Norman work, the character of the masonry joints will be found a safe guide. In the 11th century, the mortar joints were very wide and coarse, while in the 12th century they were comparatively fine and much more exact.

Generally speaking, the buildings erected in this style were exceedingly massive and solid.

The semi-circular arch was almost universally employed, buttresses were flat and of slight projection, vaults were of the barrel type (*i.e.*, like a barrel), towers nearly always square, and doorways very frequently richly ornamented.

It was from the Norman Style that our forefathers evolved English Gothic architecture.

THE NORMAN STYLE

1050—1200

TRIFORIUM ARCADE, CHRIST CHURCH CATHEDRAL, OXFORD

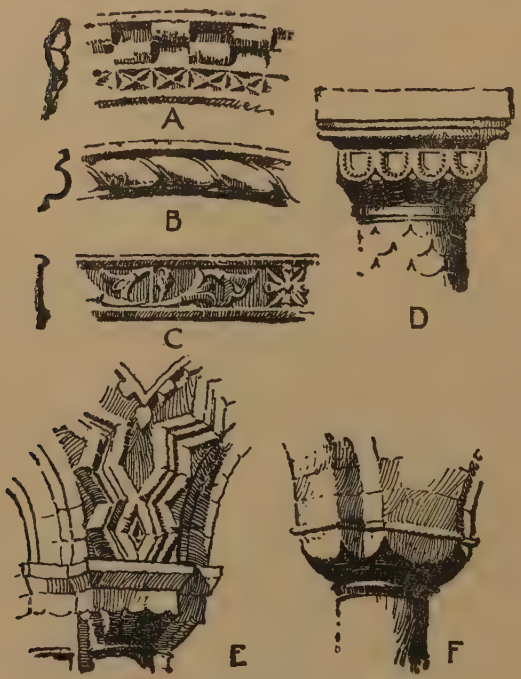
Characteristics—

Use of the round arch; wide-jointed masonry; general massiveness of design.

Dates—

1050–1100.—Early Norman. 1100–1150.—Mature Norman.
1150–1200.—Transitional Period.

DETAILS OF THE NORMAN STYLE



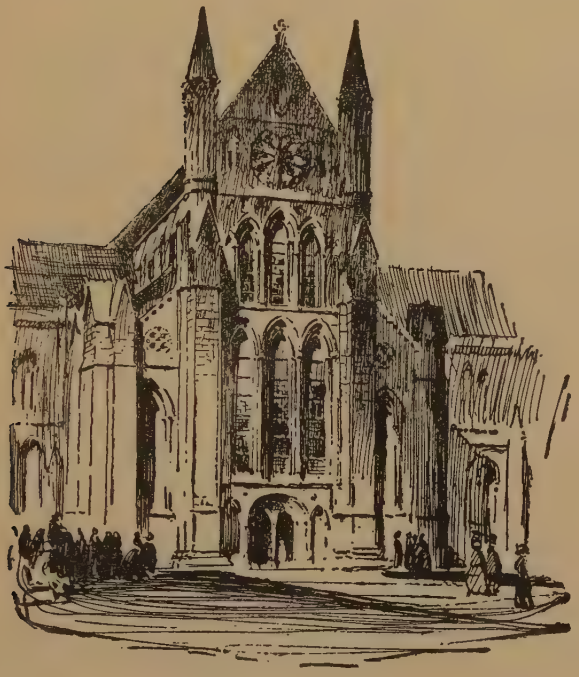
Characteristics—

Crude but vigorous ornament.

A. Billet ornament.
B. Rope moulding.
C. Conventional foliage.
D. Scalloped capital.
E. Zigzag ornament.
F. Cushion cap.

THE EARLY ENGLISH STYLE (GOTHIC)

1150—1300



BEVERLEY MINSTER

Characteristics—

Pointed arch supersedes the round arch; use of "lancet"-headed windows in groups; buttresses of heavy projection.

Dates—

1150–1200.—Transition Period. 1200–1250.—Mature Early English. 1250–1300.—Transition Period.

THE EARLY ENGLISH STYLE
(GOTHIC[1])

REMARKABLE changes occurred during the final phases of the Norman period of architecture, and led to an entirely different style—known as the Early English.

This early 13th century movement marked the definite establishment of English Gothic architecture, and the foundation of a national school of building which bore no trace of foreign influence.

The round arch was superseded by the newly introduced pointed arch, and the fortress-like solidity of the preceding style gave way to lighter types of buildings in which the spire became conspicuous.

Mouldings also, lost their former crudity, and their profiles were consciously designed to produce effective contrasts of light and shade.

Vaults were pointed and groined, windows were tall and narrow, buttresses of bolder projection, and roofs of steep pitch.

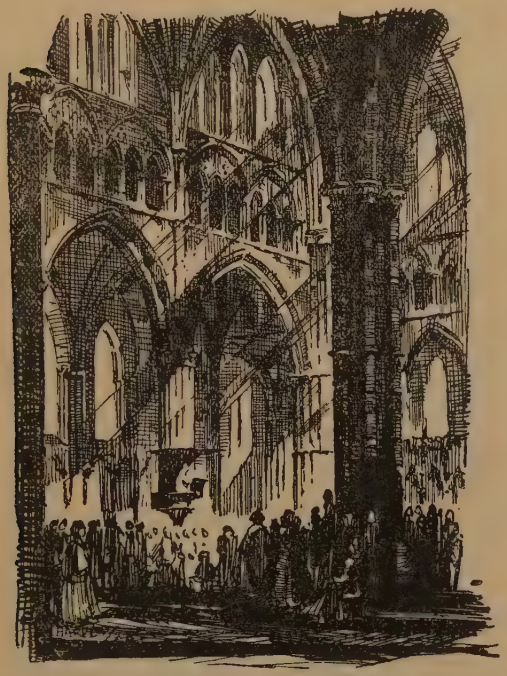
Other characteristics of the style were the "dog tooth" ornament[2] and the use of the "trefoil" leaf in the carving of foliage.

[1] This word was applied in reproach at the time of the Renaissance, to mediæval architecture, which was then considered barbarous.

[2] See illustration A on page 15.

THE EARLY ENGLISH STYLE (Gothic)

1150—1300



The Nave, Lincoln Cathedral.

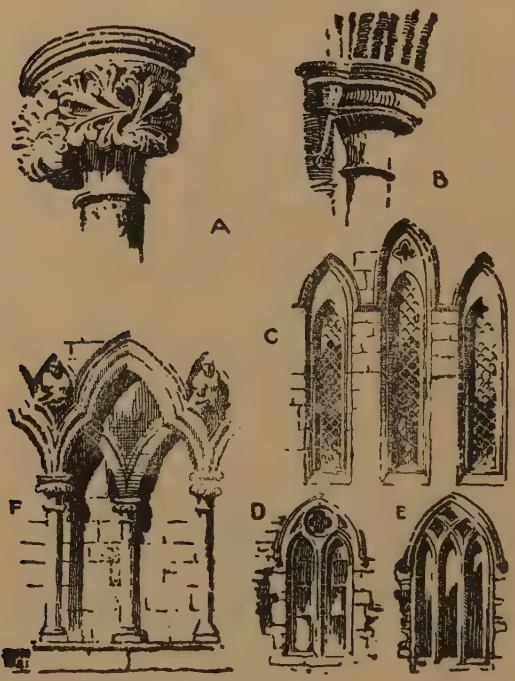
Characteristics—

Pointed arch; adoption of groined or cross vault; piers more complex in plan.

Dates—

1150–1200.—Transition Period. 1200–1250.—Mature Early English. 1250–1300.—Transition Period.

DETAILS OF THE EARLY ENGLISH STYLE
(Gothic)



Characteristics—

Development of mouldings and traceried windows; detail showing more intelligent observation of natural forms.

A. Foliated cap.
B. Moulded cap.
D. } Early types of traceried windows.
E. }
C. Lancet windows.
F. Early English arcading.

THE DECORATED STYLE (GOTHIC)

1250—1400

EAST END, SELBY ABBEY, YORKS

Characteristics—

Exclusive use of pointed arch; more complete mastery of vaulting problems and tendency to multiply ribs; development of traceried window.

Dates—

1250–1300.—Transition Period. 1300–1350.—Mature Decorated.
1350–1400.—Transition Period.

THE DECORATED STYLE
(Gothic)

This name was given to the style to signify that decorative ornament became an integral part of its constructive elements, and was not merely applied or added for its own sake.

Windows for example—which in the Early English style were nearly always plain—assumed a highly ornamental character in the Decorated Style. They were divided into two or more lights by vertical bars called "mullions," and had their upper parts filled with flowing tracery of great beauty, based on geometrical forms.

Some of the earliest examples of the Decorated Style consist of the crosses erected to the memory of Queen Eleanor by Edward I.

During this period the hollows of arch mouldings—as well as other mouldings—were often enriched with running foliage, or with the "ball flower"[1] at intervals; spires were very acute and embellished with crockets[1] and pinnacles;[1] while carved and traceried roofs and porches of wood were of frequent occurrence.

[1] See illustrations on pages 11 and 15.

THE DECORATED STYLE

(GOTHIC)

1250—1400

INTERIOR OF HULL CHURCH, YORKSHIRE.

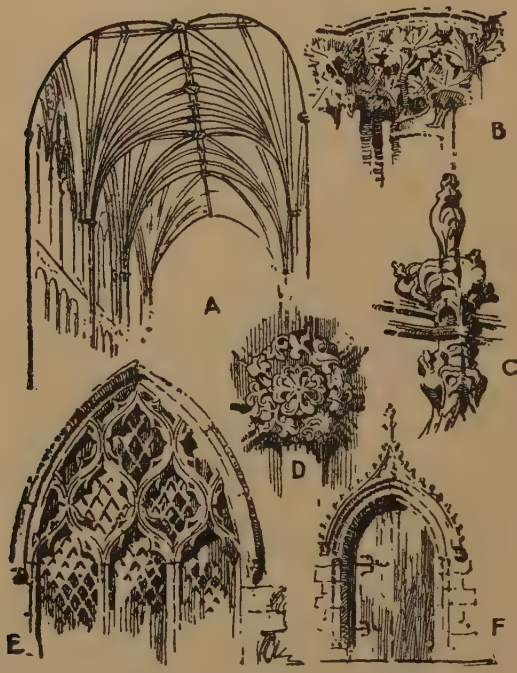
Characteristics—

Windows of great width and sub-divided by mullions; arcade piers of slender proportions; window tracery very ornate.

Dates—

1250–1300.—Transition Period. 1300–1350.—Mature Decorated.
1350–1400.—Transition Period.

DETAILS OF THE DECORATED STYLE
(GOTHIC)

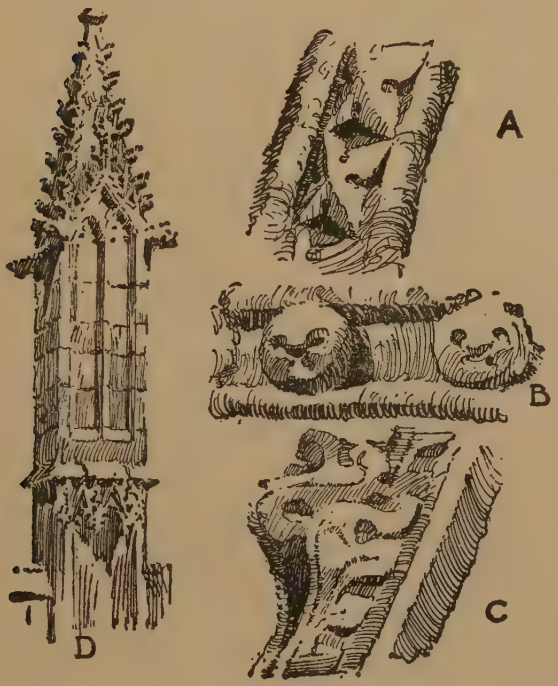


Characteristics—

Mouldings more studied; more naturalistic and lavish use of leaf and other natural forms.

A. Vaulting.
B. Foliage cap.
C. Finial.
D. Boss at junction of vaulting ribs.
E. Traceried window.
F. Doorway.

TYPICAL GOTHIC ORNAMENTS

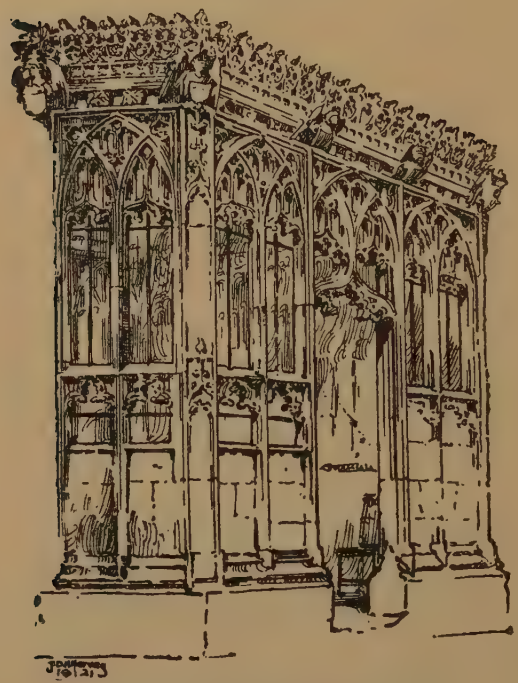


showing—

A. The dog tooth (Early English).
B. The ball flower (Decorated).
C. Crocket (Decorated and Perpendicular).
D. Pinnacle (Decorated and Perpendicular).

THE PERPENDICULAR STYLE (GOTHIC)

1350—1500



CANON SUGAR'S CHANTRY, WELLS

Characteristics—

Insistence on vertical lines in design; buildings in general slighter in design and construction; rise of secular architecture; "fan tracery" vaulting evolved.

Dates—

1350–1400.—Transition Period.

1400–1500.—Mature Perpendicular.

THE PERPENDICULAR STYLE
(GOTHIC)

THE predominant feature of this period of Gothic architecture was the persistence of the vertical line in most buildings erected during its continuance. This is very noticeable in the case of window tracery, through which the rigid lines of the mullions were often continued upwards to the arch itself.

A similar expression of verticality was imparted to the surfaces of walls, buttresses, plinths and parapets, by covering them with panelling containing numerous perpendicular lines.

This abundant use of panelling even spread to vaulting, of which a variety known as "fan tracery" vaulting was a distinctive feature of the style. Examples of the kind, from the cloister at Gloucester and King's College Chapel, Cambridge, are shown respectively on p. 18 and at A on p. 19. "Fan tracery" vaulting was indisputably English, and had no parallel anywhere abroad.

Flatter arches, pierced and battlemented parapets, flying buttresses and open timber roofs were also peculiar to the Perpendicular style.

THE PERPENDICULAR STYLE (Gothic)

1350—1500

The Cloister, Gloucester Cathedral

Characteristics—

Profuse employment of panelled surfaces; the prevalence of vertical lines; arches much flatter than in the earlier styles.

Dates—

1350–1400.—Transition Period.
1400–1500.—Mature Perpendicular.

DETAILS OF THE PERPENDICULAR STYLE
(GOTHIC)

Characteristics—

Mouldings more refined and less vigorous; tracery (geometrical) forms often used in preference to natural forms; use of four-centred arch; general return to moulded cap; tracery more light and delicate.

A. "Fan-tracery" vaulting.
B. Traceried window.
C. Mullioned window.
D. Carved wood frieze.
E. Doorway, showing four-centred arch.

DEVELOPMENT OF THE GOTHIC WINDOW

The above illustrations enable a comparison in details, showing the growth from one period of architecture to another.

No. 1. Norman.	No. 3. Decorated.
No. 2. Early English.	No. 4. Perpendicular.

DEVELOPMENT OF THE GOTHIC WINDOW

GREAT as the difference between Perpendicular (No. 4) and Norman windows (No. 1) is, closer study will make it evident that the one has almost imperceptibly developed from the other.

The links between the two, definitely independent though they seem to be, form an uninterrupted and connected series of modifications which bridge the intervening styles, and serve as an illustration of the continuity of Gothic architecture.

No. 2 shows an Early English window composed of three separate "lights" beneath an enclosing arch. Many examples show that the designer of such a window sought to improve his later work by piercing patterns in the blank spaces above the three smaller arches. (See also illustration C on page 10.)

From experiments of this description, window tracery was evolved. In time, these piercings became more closely related and were finally united into one connected whole, such as in the Decorated example illustrated in Fig. 3.

THE TUDOR PERIOD

1500—1560

GATEWAY, HAMPTON COURT

Characteristics—

Retention of forms developed during "Perpendicular" period, such as tracery, the confinement of arch within square frame, fan-vault, etc.; dissolution of monasteries and rise of commercial prosperity result in growth of domestic architecture; increased use of plaster and brick (this latter particularly in the eastern counties); introduction of Italian craftsmen.

Dates—

1500–1560.

THE TUDOR PERIOD

BUILDINGS of the Tudor period were for the most part domestic in character. It was the age of the hall, the country mansion, and the manor house, but although the great church building era had come to an end, it was natural that the Perpendicular style should be adapted to the secular requirements occasioned by a changed social order.

While doorways, porches, mouldings and minor decorative features differed little from those used in ecclesiastical buildings, the great pointed windows were no longer appropriate, and were supplanted by bays and oriels.[1]

Greater attention to domestic comfort resulted in the grouping of chimneys, which soon acquired architectural qualities not hitherto possessed by them.

The use of red brick in association with stone was very prevalent during this period.

Haddon Hall, Kenilworth Castle, the hall of Eltham Palace, Compton Winyates, and parts of Hampton Court Palace, are typical examples of Tudor buildings.

[1] An example is shown on the p. 22.

THE TUDOR PERIOD

1500—1560

THE HALL AT GREAT DIXTER, NORTHIAM, SUSSEX

Characteristics—

Open timber roofs; sparing use of tracery, whether in wood or stone construction; disappearance of the acutely pointed arch.

Dates—

1500–1560.

DETAILS OF THE TUDOR PERIOD

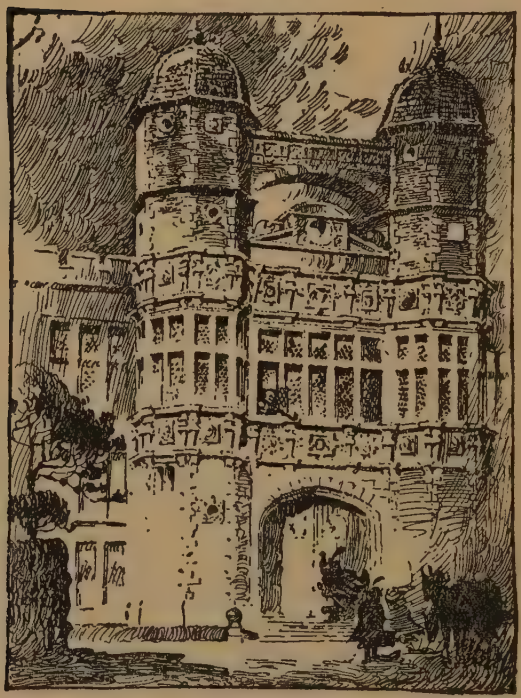
Characteristics—

Elaboration of panelled and tracery forms; greater embellishment of domestic interiors; extensive use of plaster ceilings and oak panelling, of which "linen-fold" panelling is the most typical form; isolated occurrences of Renaissance (classic) detail due to foreign craftsmen.

A. Wood panel.
B. Scroll bracket.
} Early examples of details showing Renaissance character.
C. Carving on oak beam.
D. Fire-place.
E. Chimney.
F. Linen-fold panelling.

THE ELIZABETHAN PERIOD

1560—1600



BRERETON HALL, CHESHIRE

Characteristics—

Architectural activity mainly domestic; tendency toward more symmetrical planning in larger houses; lavish interior decoration; popularity of oak panelling and elaborate plaster ceilings; general use of classic detail, but traditional structural forms (mullioned window, flattened arch, etc.) still persist.

Elizabethan, 1560–1600.

THE ELIZABETHAN PERIOD

KNOWLEDGE of the Italian Renaissance—as the revival of classic learning is called—reached England through the frequent intercourse with the Continent which took place in the reign of Henry VIII., but the changes it brought about in English architecture were by no means considerable at the outset.

They were sufficient however to ultimately produce a curious combination of styles—known as the Elizabethan—consisting of such Gothic forms as still lingered in the country, and a few of the Italian elements imported from abroad.

Essentially corrupt as this blend was, it was so inventively handled by English craftsmen that it attained an extraordinarily high level of picturesque romanticism.

Its main characteristics were mullioned windows with square heads, the ornament called "strap-work," the breaking up of columns at intervals with square blocks having raised faceted decorations on their faces, "half-timber" work, rich panelling, and modelled plaster ceilings.

DETAILS OF THE ELIZABETHAN PERIOD

Characteristics—

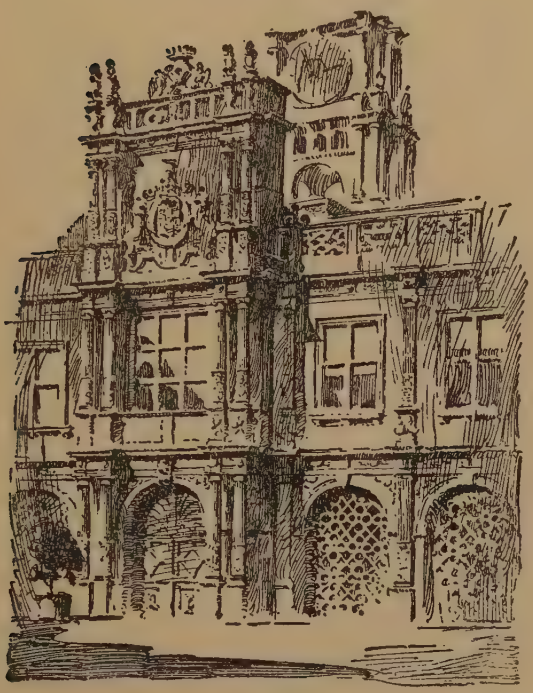
Principles of classic design not yet realized, resulting in excessive profusion of classic detail, generally crude and debased in character, the work either of Flemish or Italian craftsmen or showing their influence; extensive use of oak in elaborately panelled rooms with carved overmantels, etc.

A. Strap ornament.
B. Carved oak frieze to panelling.
C. Chimney and gable.
D. Typical supporting figures.

} Showing influence of foreign craftsmen.

THE JACOBEAN PERIOD

1600—1620



HATFIELD

Characteristics—

Mainly similar to Elizabethan; a more constant use of classic "Orders"; generally crude in detail; general use of semi-circular arch; mullioned windows.

Jacobean, 1600–1620 (*about*).

(N.B. The Classic "Orders" are illustrated on p. 51.)

THE JACOBEAN PERIOD

THE Elizabethan period was followed by the Jacobean, in which a more extensive, though somewhat unintelligent, use was made of the classic "orders."

These were most lavishly employed, but with a small conception of their underlying principles. The classic orders are separately dealt with on pp. 51 and 52.

In spite of misapplication of ornamental details, many mansions of the period were built on a scale of magnificence and grandeur hitherto unsurpassed and not since equalled. Among important buildings of this class are Hatfield House (illustrated on p. 29); Holland House, Kensington; Bolsover, Castle Ashby, Temple Newsham, and Audley End.

Minor examples of Jacobean work occur in the numerous sepulchral monuments erected in our parish churches by the aristocracy in the early part of the 17th century, and afford a ready means of studying the decorative features then prevalent.

DETAILS OF THE JACOBEAN PERIOD

Characteristics—

Mainly work of native craftsmen who obtained their knowledge of classic forms from Flemish sources; increased use of classic detail; carving generally in fairly low relief and often quite delicate.

A. Low-relief ornament.
B. Wood frieze.
C. Chimney.
D. Niche, etc., showing use of classic detail.
E. Dormer.

THE INIGO JONES PERIOD

1620–1660

HOUSE IN LINCOLN'S INN FIELDS

Characteristics—

Inigo Jones and his contemporaries. Inigo Jones, first English architect of prominence; first to grasp principles of classic design with intelligent use of the "Orders" (see pages 51 and 52); design more formal, showing a more conscious arrangement of units to produce an effect; importance of crowning cornice; appreciation of scale.

THE INIGO JONES PERIOD

ENGLISH Renaissance architecture, which had struggled for full expression through the Elizabethan and Jacobean periods, was finally established by the genius of Inigo Jones (1573-1652), who, after a careful study of Palladio's works in Venice, adopted in its entirety the Italian manner of design, until then practically unknown in this country.

Inigo Jones is held to be England's greatest architect, and under his influence, English Renaissance architecture became a truly national art.

In referring to Jones's design for Whitehall Palace—of which the Banqueting Hall is the only portion that was carried out—Fergusson says: "Had such a palace been executed, it would have been by far the most magnificent erected in Europe, either before or since."

The house in Lincoln's Inn Fields (see p. 32); St. Paul's Church, Covent Garden; and the Queen's house, Greenwich, are good examples of Jones's versatility as a designer, and show how entirely free his work was from Gothic influences.

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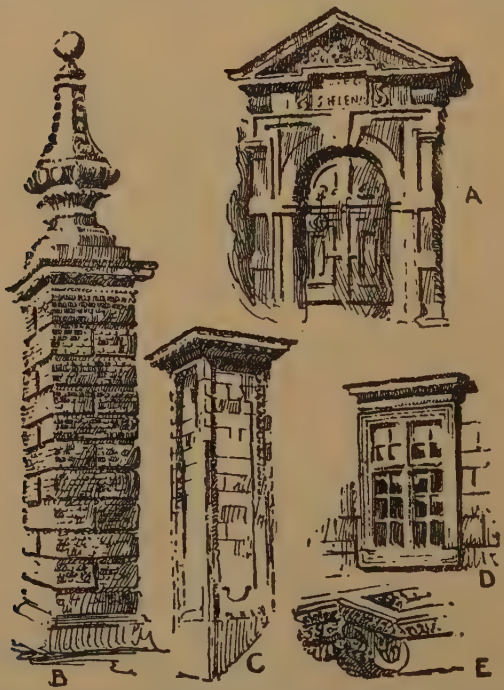
DETAILS OF THE INIGO JONES PERIOD



Eminently classic in character, but vigorous often to point of crudity; increased attention to interior decoration; elaborate plaster work, fireplaces, etc. Importance of the staircase; ornament often rather heavy and bold.

A. Doorway.
B. Gate Pier.
C. Chimney.
D. Window.
E. Carved wood bracket.

Inigo Jones Period, 1620–1660.

THE TUDOR AND INIGO JONES PERIODS COMPARED

A

B

The above examples are given to illustrate the growth in design and show the fundamental change in architectural conception resulting from the spread of the Renaissance spirit.

A. Horham Hall, Essex.—Tudor.

B. Queen's House, Greenwich.—Inigo Jones.

THE TUDOR AND INIGO JONES PERIODS COMPARED

The above illustrations show a comparison in typical treatments of a similar feature.

A. Tudor. B. Inigo Jones.

THE WREN PERIOD

1660—1720

GREENWICH HOSPITAL

Characteristics—

Development of typically national style of classic architecture, suited to conditions; adherence to principles of classic design; logical use of "Orders"; bold massing; extended use of brick and stone in conjunction; evolution of a distinctive type of domestic architecture.

THE WREN PERIOD

Sir Christopher Wren (1632–1723) had already attained distinction as an astronomer when he was only sixteen, and it was not till he was nearly thirty that he seriously took up the study of architecture. So prodigious was his genius, however, that at forty-three years of age he was entrusted with the building of St. Paul's Cathedral and fifty new churches in the City of London.

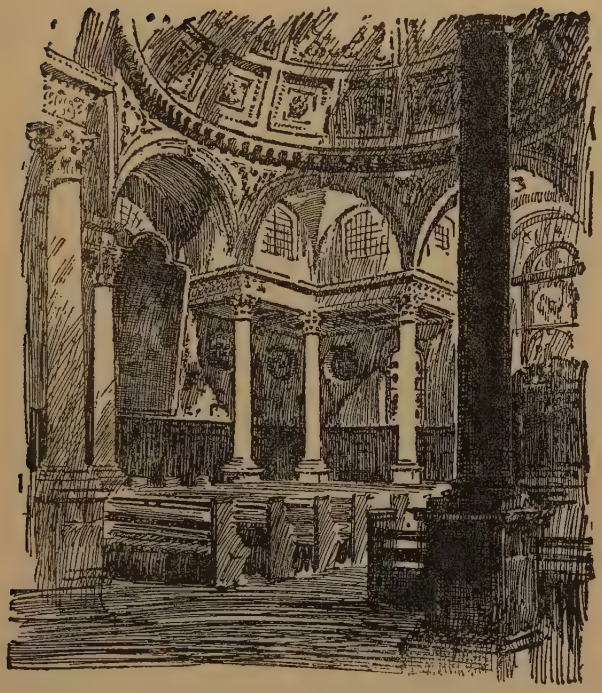
Wren's powerful personality and great architectural achievements were as renowned in his own age as they are to-day, and his pre-eminence such that he overshadowed all his contemporaries and followers.

His constructive inventiveness is best exemplified in the brilliant expedient he adopted for surmounting the dome of St. Paul's with a stone lantern weighing several hundreds of tons.

Among Wren's lesser buildings, none can vie with the interior of St. Stephen's, Walbrook, for sheer beauty and inspiration. This work alone is sufficient to justify his fame.

THE WREN PERIOD

1660—1720

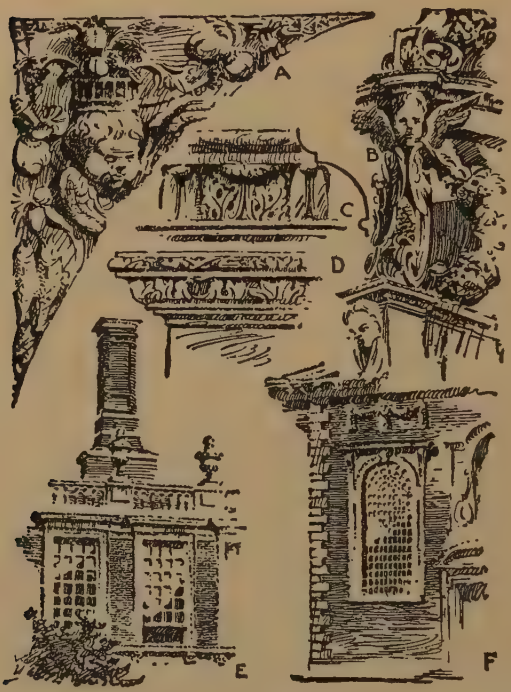


St. Stephen's, Walbrook, London

Characteristics—

Unsurpassed mastery of dome construction; greatly increased use of modelled plaster decoration; wood carving, and wrought ironwork.

DETAILS OF THE WREN PERIOD



Characteristics—

Harmonious interpretation of new spirit by craftsmen; detail classic in design and generally naturalistic but distinctive in character; bold and rich but often of great delicacy; heavy oak panelling and elaborate plasterwork internally.

A. Carved wood ornament applied.
B. Carved wood support.
C. } Enriched mouldings.
D. }

E. }
F. } Typical treatments of chimney and windows.

THE EARLY GEORGIAN PERIOD

1720—1750

PRIOR PARK, BATH

Characteristics—

Design more academic and less free; exteriors generally quiet but somewhat heavy and massive; extensive use of rustication; interiors rich and often florid.

THE EARLY GEORGIAN PERIOD

ENGLISH Renaissance architecture of the Early Georgian period possessed much dignified charm of a quietly restrained character, and although at times it attained a severity which bordered on plainness, the buildings were invariably appropriate, and expressive of their purpose.

This strict regard for ordered formalism even spread to the designing of gardens, which were laid out on architectural lines with wide terraces and stately flights of steps.

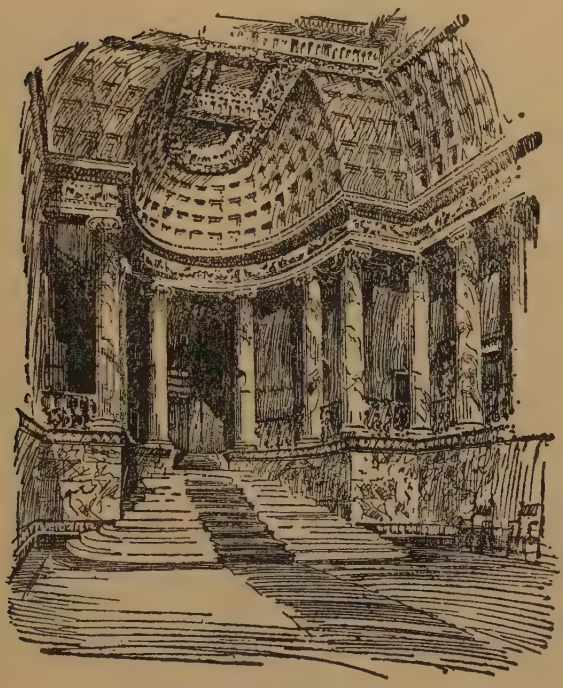
Great attention was paid to symmetry, and it was considered of the utmost importance that the positions of such features as chimneys and dormer windows should conform to this principle.

Wood panelling was now designed with larger panels, chimney pieces were frequently built from floor to ceiling, and pedimental hoods—supported by richly carved brackets—were built over the windows and doors.

The craftsmanship of the period—whether of stone, marble, wood, iron or plaster—was remarkable for its general excellence and academic refinement.

THE EARLY GEORGIAN PERIOD

1720—1750



HOLKHAM HALL, NORFOLK

Characteristics—

Mansions of the period were designed on very stately lines; wood panelling superseded by plaster panelling.

DETAILS OF THE EARLY GEORGIAN PERIOD

Characteristics—

Detail heavy and bold in design but more delicate in execution than that of Wren period; use of elaborate plasterwork in preference to oak panelling.

A. Fireplace.
B. Carved stone ornament.
C. Window.
D. Plaster spandrel.

THE LATE GEORGIAN PERIOD

1750—1800

RADCLIFFE OBSERVATORY, OXFORD

Characteristics—

Predominating influence of the Adam brothers; design more severe and academic; less reliance for effect on texture and appearance of materials; archæological influences often apparent, notably that of Ancient Greece; use of stucco for exteriors.

THE LATE GEORGIAN PERIOD

In conformity with evolutionary laws, English Renaissance Architecture as a living art gradually declined and finally came to an end. Social changes demanded a less formal expression in architectural design, and among those who ministered to the public taste of the day were the famous brothers Robert and James Adam, the story of whose influence on the art of their time is a romance in itself.

Although their architectural compositions possess certain qualities of elegance and charm, it was mainly as decorative artists that the Adam brothers became celebrated.

As designers of everything pertaining to the interior embellishment of their structures—such as fireplaces, ceilings, furniture, joinery, metal-work, and even china—they enjoyed a renown for refinement of detail which has continued to the present time.

Much of this ornament is inspired from that which is to be found in the Palace of Diocletian at Spalato, visited by Robert Adam in 1724.

THE LATE GEORGIAN PERIOD

1750—1800

Brook's Club, London

Characteristics—

Delicate plaster decoration; introduction of mahogany joinery; a distinctly Grecian influence observable in mouldings and other architectural details.

DETAILS OF THE LATE GEORGIAN PERIOD

Characteristics—

Very refined, showing derivation from Greek and late Roman sources; modelling very delicate, though sometimes inclined to be thin and wiry.

A. Wrought iron baluster.
B. Detail of marble fireplace.
C. Doorway and wood porch.
D. Typical window treatment.

THE WREN AND LATE GEORGIAN PERIODS COMPARED

A

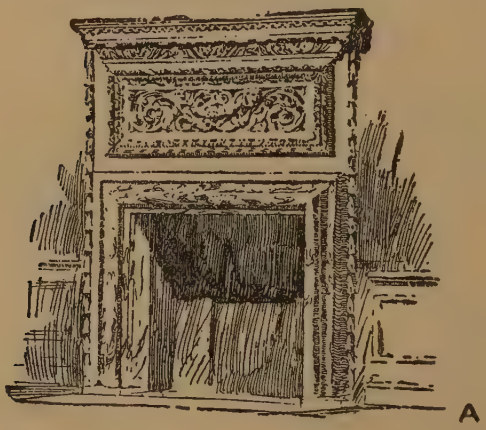
B

The above examples are given to illustrate the difference between the spirit animating the later Renaissance and that which inspired the works of the Wren period.

A. Orangery, Kensington Palace (Wren period).

B. Orangery, Bowood, Wilts (Late Georgian period).

THE WREN AND LATE GEORGIAN PERIODS COMPARED

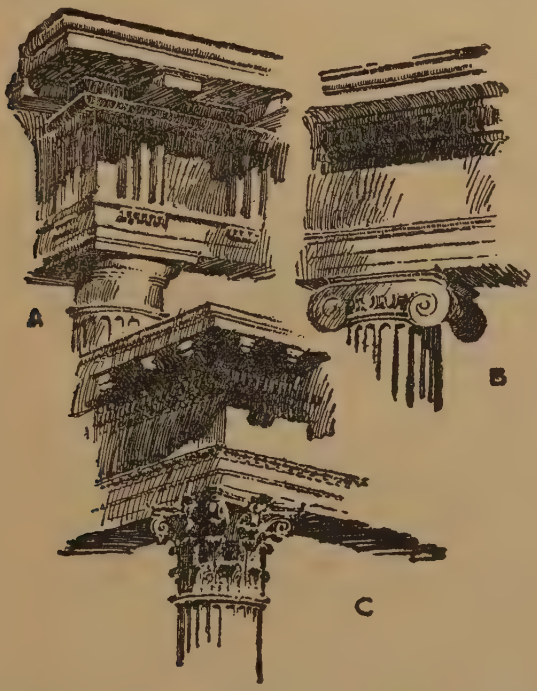


The above illustrations show a comparison in typical treatments of a similar feature.

A. Fireplace.—Wren period.

B. Fireplace.—Late Georgian period.

THE CLASSIC ORDERS OF ARCHITECTURE



A. The Doric order has channelled "triglyphs" at intervals along the frieze.

B. The Ionic order is recognized by the voluted capital.

C. The Corinthian order possesses a foliated capital consisting of conventionalized acanthus leaves.

THE CLASSIC ORDERS OF ARCHITECTURE

In the days of ancient Greece there were three separate and distinct styles of architecture in current use. These are known as "orders," and comprise the Doric, Ionic, and Corinthian.

In the later times a simplified form of the Doric order, and a variation of the Corinthian—called respectively the Tuscan and Composite—were once regarded as separate orders, but the best authorities have laid it down that these two modifications are no longer entitled to rank as true orders.

There are numerous and wide differences between one order and another, but the column and its super-imposed "entablature"—consisting of architrave, frieze, and cornice—are common to them all.

The strongly marked characteristics peculiar to each order are clearly shown in the illustrations on p. 51.

It was by a highly imaginative re-employment of these long-forgotten architectural forms that the architects of the Renaissance created a new style which spread all over Europe, and finally supplanted Gothic architecture.

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CHATTERTON, FREDERICK
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